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FISCHER EDITION
No. 4050

Pocahontas

COMIC OPERETTA

In Two Acts

FOR CHORUS OF MIXED VOICES

With Piano or Orchestra

Book and Lyrics by

Fred Edmonds

Music by

Edward Johnston

Vocal Score (with full dialogue) \$1.00 net

Stage Manager's Book (containing also sketches

of characters and costumes) \$1.00 net

Orchestral Parts in Manuscript

The Book of Words of "Pocahontas" sold separately only in quantities of
one hundred or more copies

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"POCAHONTAS"

Fred Edmonds

Edward Johnston

ARGUMENT

ACT I.—Pow-hat-on, Chief of the Chuck-dollah Indians, and father of Pocahontas, has called together members of his tribe, to help him decide what sort of a celebration shall be given the Princess, on this, her birthday. Pow-hat-on is under the dominion of his mother-in-law, Ah-Meek, an old squaw of dignity ridiculous, and an irritable disposition, and he, having forgotten to notify her of the pow-wow, finds some difficulty in pacifying her. A most important matter to him, since Ah-Meek rules him through his stomach, she being a cook of unparalleled ability. Pocahontas, she rules likewise, but with great affection and indulgence. Suddenly discovering that the attire of the Princess is not in keeping with her ideas of propriety, she hurries Pocahontas out, accompanied by her attendant maidens. Enter Ah-Hum the great Medicine Man, with the announcement that hidden in the adjacent woods is a paleface. Warriors sent out to capture him, soon return with Captain Smith, a prisoner. They are followed by other braves, squaws, maidens, and the rag-tail of an Indian camp. Without trial Smith is condemned to death by Pow-hat-on, but Smith insists upon his right to a trial by jury, and his plea is supported by the pleas of Indian maidens. Trial is granted, but he is again condemned to death—this time, by braves. Pow-hat-on sentences him to be tomahawked, and this judgment is about to be carried out by the appointed Executioner, Ah-Hum, when Pocahontas enters. Upon discovering how matters stand, she rushes forward and throws herself on the breast of Smith, claiming the fulfilment of her Father's promise, to the effect that anything for which she might ask should be given her. She asks for Captain Smith's life. Pow-hat-on is non-plussed—Ah-Hum vindictive—Pocahontas courageously insistent upon the promise given by Pow-hat-on.

Here enters Ah-Meek, an ancient foe of Ah-Hum. To complicate matters she falls in love with Captain Smith, and wants to marry him, and likewise pleads for the life of the paleface. All retire, to give Ah-Meek an opportunity of talking to Smith—she proposes marriage. Pocahontas is recalled, and they talk over the matter, she promising to find some way out of the difficulty by an appeal to Ah-Meek. They retire for this purpose, when enters a white man with magnifying glass, with which he examines the ground. Following him stealthily are a number of Indian maidens. Suddenly they pounce out, and ask, "Who are you?" They are told that he is looking for a paleface friend, who has been lost, and they, in return, tell him of the capture of Smith, and of the saving of his life by their Princess. Here enters Pocahontas. The white man makes known that his name is John Rolfe, and they discuss plans for the liberation of Captain Smith. Pocahontas advises that he disguise himself as a Medicine Man, and enter into rivalry with Ah-Hum, thus winning the good will of Ah-Meek. Maidens find a disguise. Enter Ah-Meek with Smith. Rolfe pretends to divination for Ah-Meek, and conveys by this means, a warning to Smith. Enter Ah-Hum, and a battle of wits is fought between him and Rolfe. It ends through the interference of Pow-hat-on, who enters and summons his braves to listen to the new prophet. It is agreed that Smith may depart, and that all will meet at the court of the white man's Chief, King James, over the big water.

ACT II.—Opens at Whitehall. The good Queen Anne enters, followed by Captain Smith to whom the Queen is talking.

She is seeking further information concerning his experiences with Pocahontas, and the Chuck-dollah Indians, when, to Smith's surprise, Ah-Meek is announced. She enters, alone. Then follows some mirth producing business on her part, which is interrupted by the announcement of Ah-Hum, also alone. The Medicine-Man is seeking the life of Captain Smith, which object is tactfully set aside by the Queen in time to receive Pow-hat-on, Pocahontas and their Indian attendants. After some Indian dancing and other interesting work, John Rolfe is announced, and his marriage with Pocahontas sanctioned by her father and the Queen.

Pocahontas

Fred Edmonds

Edward Johnston

Cast of Characters

POCAHONTAS	Soprano
POW-HAT-ON	Bass or Baritone
JOHN ROLFE	} Tenor or high Baritone
ENOES-IT-ALL (John Rolfe) as a "Prophet of the Hot-Pots"	
JOHN SMITH	Baritone
AH-HUM (Medicine Man)	Baritone
AN USHER	Baritone
*AH-MEEK (The Indian Mother-in-Law)	Alto
LADY BIRD	Mezzo Soprano
WAH-WAH-TAY-SEE	Mezzo Soprano
QUEEN ANNE	Speaker's rôle

Act I.

Scene: "In America"

Chorus: Indians, Girls, and Squaws

Act II.

Scene: Court of King James

Chorus: Ladies, Yeomen of the Guards (Beefeaters), Indians

Dances for Children and Indians *ad lib.*

* The rôle of Ah-Meek can very effectively also be taken by a man (Baritone). See Stage Manager's book.

Pocahontas

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Act I.

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Pocahontas

3

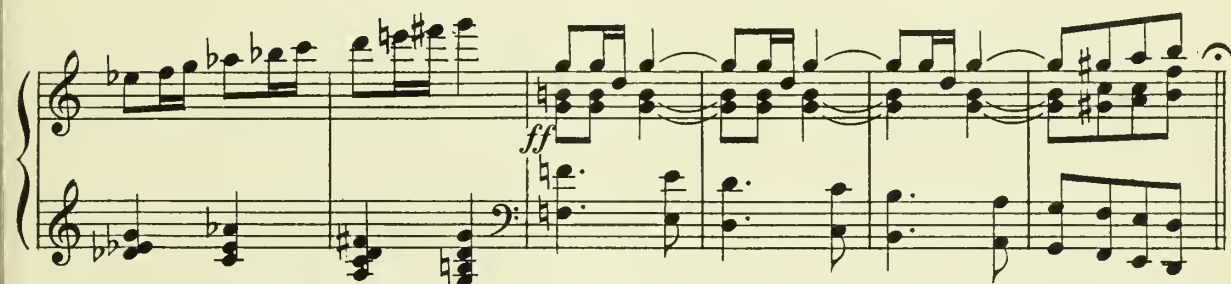
A Comic Operetta

FRED EDMONDS

Overture

EDWARD JOHNSTON

Allegro vivace (♩=152)



Allegro moderato (♩=132) "I Shall Sail across the Water"



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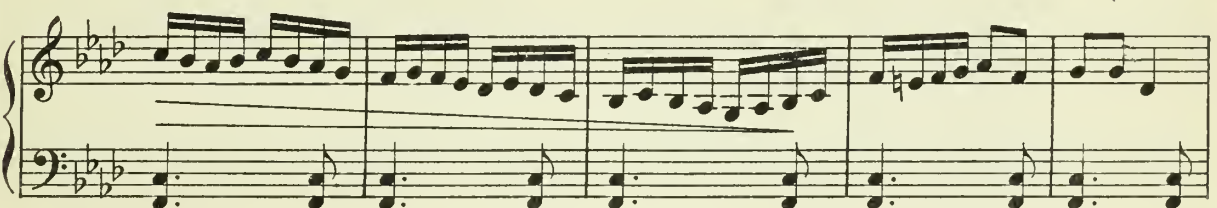
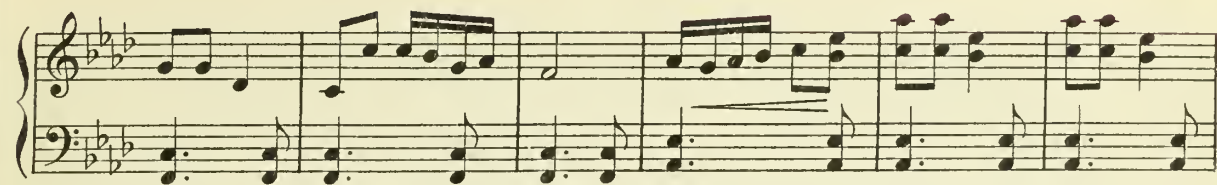
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Three systems of piano music in 4/4 time. The first system consists of five measures. The second system consists of five measures. The third system consists of five measures, ending with a double bar line and a key signature change to three flats (B-flat, E-flat, A-flat).

INDIAN DANCE
Andante (♩=116)

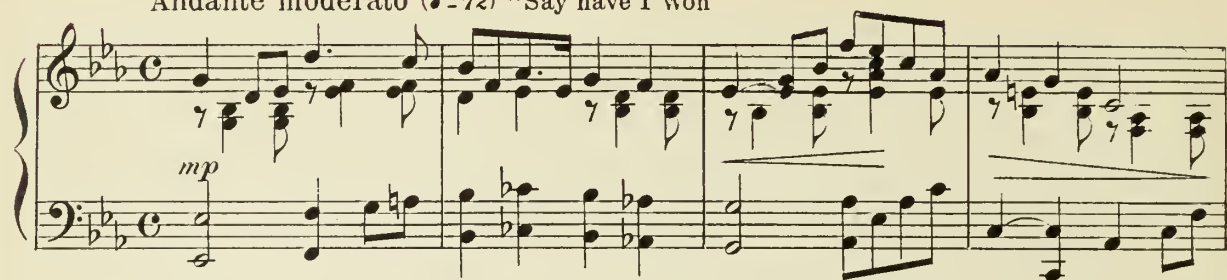
Five systems of piano music for "Indian Dance", marked Andante (♩=116). The music is in 4/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The first system begins with a piano (*p*) dynamic. The second system includes a fortissimo (*sf*) dynamic marking. The third system includes two fortissimo (*sf*) dynamic markings. The fourth system includes two fortissimo (*sf*) dynamic markings. The fifth system includes two fortissimo (*sf*) dynamic markings.



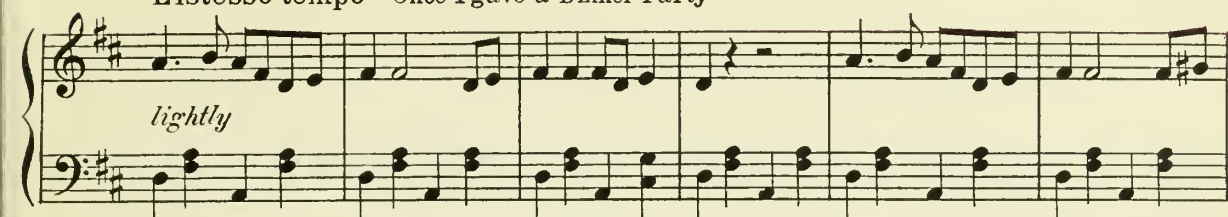
Allegretto (♩ = 116)

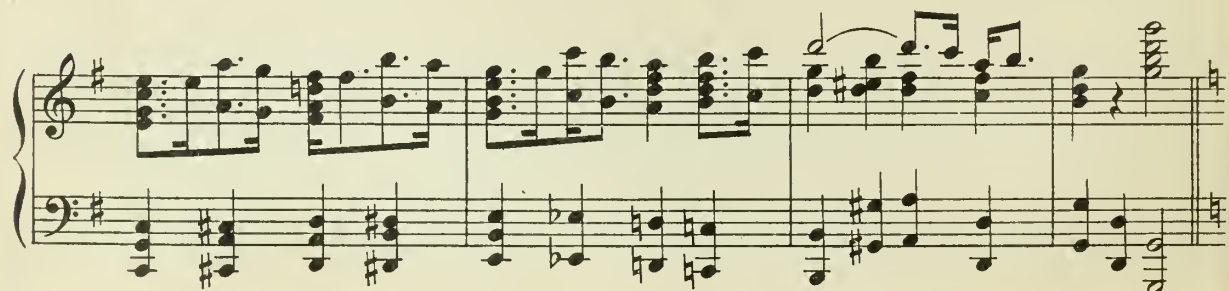


Andante moderato (♩=72) "Say have I Won"



L'istesso tempo "Once I gave a Dinner Party"





f marcato *p* *f* *retard*

Andante maestoso (♩=100) "Mighty Land"

ff *Ret.* * *Ret.* * *Ret.* * *Ret.* * *Ret.* * *Ret.* * *Ret.* *

Ret. * *Ret.* * *Ret.* * *Ret.* * *Ret.* * *Ret.* *

Molto Allegro (♩=144)

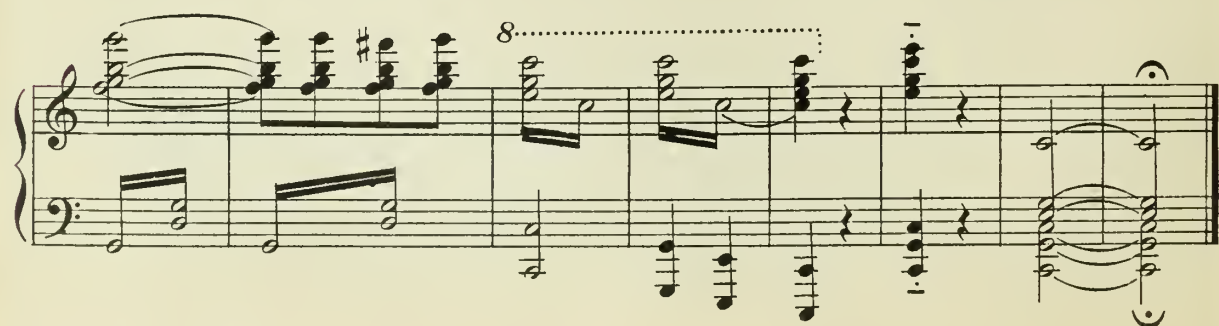
p *ff molto retard*

Tempo di Valse (♩=72)

f



Allegro vivace (♩ = 180)



Opening Chorus

"This is a Gay and Happy Day"

Indians, Girls, Squaws, Braves,
Pow-hat-on and Ah-Meek

Allegro vivace

2

f (Curtain)

SOPRANO & ALTO
This is a gay And hap-py day, Say! What is the

TENOR
This is a gay And hap-py day,

BASS

way To romp and play. Shall joy de-lay, Or

Say! What is the way To romp and play.

mirth de-cay? Shall joy de-lay. Or

Shall joy de-lay, Or mirth de-cay, Shall joy de-lay, Or

mirth de-cay? Nay, nay, nay! This is a

mirth de-cay? Nay, nay! This is a gay And hap-py day.

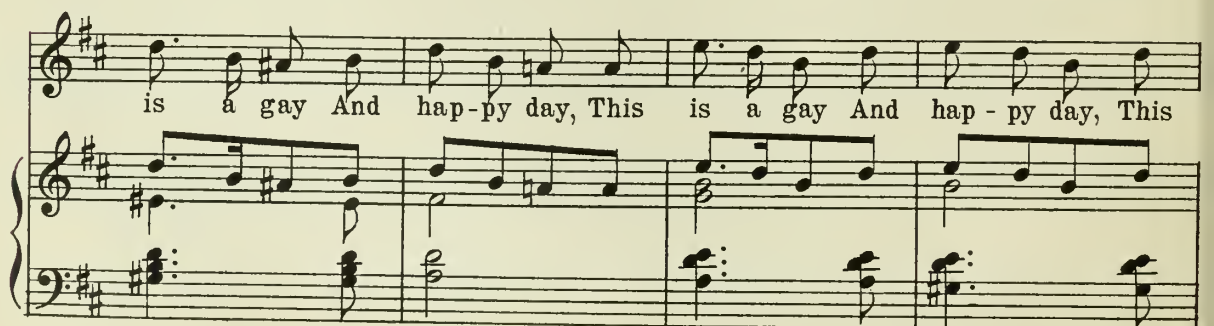
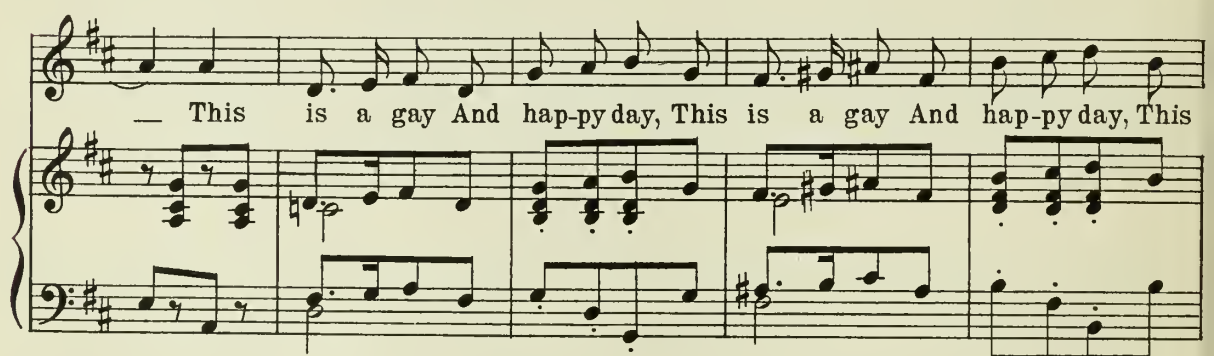
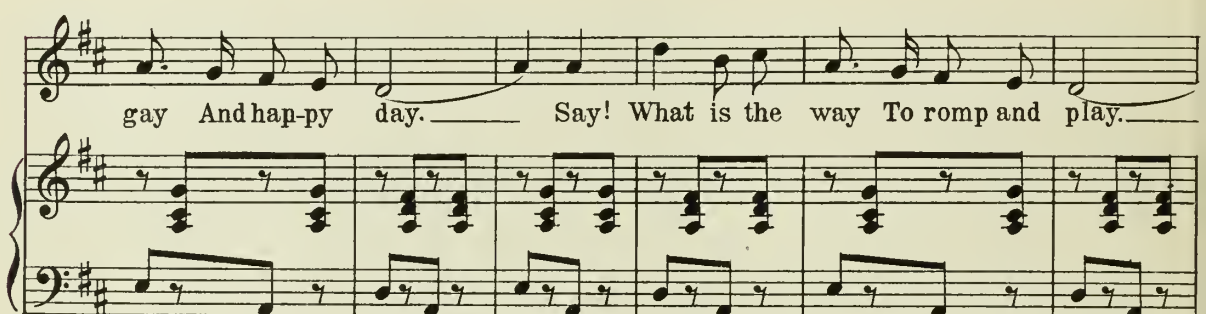
gay And hap-py day. Say! What is the
Say! What is the way To romp and play?

way To romp and play? Shall joy de - lay, Or
Shall joy de-lay, Or mirth de-cay, Shall joy de - lay, Or

mirth de - cay, Shall joy de - lay, Or mirth de - cay? Nay, nay, nay!
mirth de - cay, Shall joy de - lay, Or mirth de - cay? Nay, nay, nay!



ALL VOICES IN UNISON



rit. *3*
is a gay And happy day, A gay and happy day.

rit. *3*
is a gay And happy day, A gay and happy day.

rit. *3* *a tempo* *ff*

Entrance of Braves. They circle round stage and take places

Allegro moderato

mf sempre poco staccato

f

f *non legato*

BRAVES

Hop-pe-ty-kick, hop-pe-ty-kick, Kick-e-ty, kick-e-ty kick.

mf

This is the way { they (*) we do the trick, Kick-e-ty, kick-e-ty

A regular "war whoop" should be shouted, in which case the actual notes written need not strictly be adhered to.

kick. Wah! Ugh! Wah! Ugh! Wah! Ugh! Wah!

Wah! Ugh! Wah! Ugh! Wah! Ugh! Wah! Won't it make the

**) In case it is thought advisable to let the chorus join in. Otherwise omit.*

en - e - my sick, Hop-pe - ty, hop-pe - ty kick, To

see that ^{They} we are slip-pe - ry slick And bound to kick.

Wah! Ugh! Wah! Ugh! Wah! Ugh! Wah!

Wah! Ugh! Wah! Ugh! Wah! Ugh! Wah!

POW-HAT-ON (*Appearing at entrance of wigwam*)ENTIRE
CHORUSPOW-HAT-ON
(*Advances to front*)

Here am I! be-hold me! Be-hold him! Hon-ors thick en -

Maestoso

f

6

fold me, En - fold him. Oh!

CHORUS

Allegro

POW-HAT-ON

I am the Chuck-dol-lah Chief, A most re-mark-a - ble man; — My

mf

en - e - mies came to grief, to grief, As on - ly en - e - mies can. — His

CHORUS
(UNISON)

en - e - mies come to grief, to grief, As on - ly en - e - mies can. — Oh!

HAT-ON (*Taking seat*) AH-MEEK (*Entering from opp. side*) POW-

I am the Chuck-dol-lahChief And I am his moth-er-in - law. — My

HAT-ON AH-MEEK CHORUS

pow - er is past be-lief But he looks up-on me with awe. — We

(saluting and bending)

sit in dread and stand in awe When *she* lays down the law.— A

squaw, squaw, with - out_ a flaw, The best we ev - er saw, — Is his

might-y moth-er - in - law, — Is his might-y moth-er - in - law, — Is his

might-y moth-er, his aw - ful moth-er, his aw - ful moth-er - in - law.

might-y moth-er, his aw - ful moth-er, his aw - ful moth-er - in - law.

"Rejoice, Rejoice"

Chorus and Pocahontas

Vivace

CHORUS

Re - joice, re - joice with

Re - joice, re - joice with

Vivace

3

heart and voice, Or we shall tor-tured be; Let joy and rap-ture

heart and voice, Or we shall tor-tured be; Let joy and rap-ture

(laughing)

be our choice, And laugh a - loud with glee. Ha ha ha ha ha

be our choice, And laugh a - loud with glee. And laugh a - loud with

ha! And laugh a-loud with glee. Ha ha ha ha ha ha! Or
 glee. Ha ha ha ha ha ha And laugh a-loud with glee. Ha

SOPR. AND ALTO

we shall tor-tured be. Re - joice, re-joyce with heart and voice, Or
 ha ha ha ha ha!

we shall tor-tured be;
 Let joy and rap-ture be our choice, And

Ha ha ha ha ha ha ha ha ha ha ha ha ha ha

laugh a - loud with glee,

ha ha ha,

retard

ha ha ha ha ha ha ha ha ha ha ha ha ha ha!

retard

CHORUS (UNISON)

p a tempo

This is a gay And hap - py day. Say!

p a tempo

What is the way To romp and play. This

The first system of the musical score features a vocal melody in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are 'What is the way To romp and play. This'.

is a gay And hap-py day, This is a gay And hap-py day, This

The second system continues the melody and accompaniment. The lyrics are 'is a gay And hap-py day, This is a gay And hap-py day, This'.

is a gay And hap-py day, This is a gay And hap-py day, This

The third system continues the melody and accompaniment. The lyrics are 'is a gay And hap-py day, This is a gay And hap-py day, This'.

is a gay and hap-py day, A gay and hap-py day. *retard.* *a tempo*

is a gay and hap-py day, A gay and hap-py day. *retard.* *a tempo*

The fourth system introduces triplets (marked with a '3' and a slur) and tempo markings: *retard.* (rétard.) and *a tempo*. The lyrics are 'is a gay and hap-py day, A gay and hap-py day.'.

CHORUS

Hoo - ray! Hoo - ray! Hoo - ray! We give three cheer - ful

cheers, Hoo - ray! Hoo-ray! Hoo - ray! Hoo-ray! This is no time for

tears, Hoo - ray! Hoo-ray! Hoo - ray! A glo - rious day ap -

(Spoken:) POW-HAT-ON (looking off) -
"My daughter approacheth, prepare to receive her"

pears, Hoo - ray! Hoo-ray! Hoo - ray! Hoo-ray! Hoo-ray! Hoo - ray!

pears, Hoo - ray! Hoo-ray! Hoo - ray! Hoo-ray! Hoo-ray! Hoo - ray!

CHORUS (Enter Pocahontas)

POCAHONTAS

Hoo - ray! Hoo-ray! Hoo - ray! Good - day, good friends, good-day! Good-

CHORUS
day, good-day, good grand - mam-ma, good - day re - spect-ed Pa. Hoo -

ray! Hoo - ray! Hoo - ray! Good - day, good-day, good - day! All

rit. al fine
hail, Po-ca-hon-tas, We wish you ten thousand re - turns of the day.
hail, Po-ca-hon-tas, We wish you ten thousand re - turns of the day.
rit. al fine
rit. al fine

"Oh, Life is Worth the Living"

Pocahontas

Song

Moderato

poco rubato

4^a

mf

colla voce

1. Oh, life is worth the liv-ing when the
2. Oh, life is worth the liv-ing when the

sun shines bright, When the sky is blue and the woods are fair; When
heart is free, When the thought of care is an i-dle thought; And

but-ter-flies are danc-ing in the morn-ing light, And a
tri-fles light as gos-sam-er are calls for glee, And

bird-song drops thro' the ra-diant air. 'Tis joy to wan-der id-ly by a
won-der-ful vis-ions are seen un-sought. There is noth-ing half so hap-py as the

più mosso

stream-let cool Where the fish-es play and the peb-bles gleam; Where the
gay young life That has learnt to love but not to hate; So it's

bea-ver finds a home with-in a si-lent pool, And the
hail to gen-tle peace, and a-way with strife, May our

ritard. rush-es not while all things dream! *a tempo* Oh, life is worth the liv-ing when the
life be long, and our joy be great! *ritard.* *a tempo*

ritard. sun shines bright, When the sky is blue and the woods are fair. *ritard.*

"This is a Gay and Happy Day"

29

Chorus

Allegro

4^b

This is a gay And hap-py day, Say!

This is the way To romp and play This is a gay And hap-py day, This

is a gay And happy day, This is a gay And happy day, This is a gay And happy day, This

is a gay And hap-py day, A gay and hap-py day.

is a gay And hap-py day, A gay and hap-py day.

a tempo

ff

"Hoppety-Kick"

Chorus

Braves

Allegretto *(Prancing around stage)* *§ softly*

Hop-pe-ty-kick, hop-pe-ty-kick,

4^c *f* *p sempre staccato*

Kick - e - ty, kick - e - ty - kick. This is the way we

do the trick, Kick - e - ty, kick - e - ty - kick.

Repeat from § till off stage (shouted)

sf

"A Lady I Know"

31

Duét

Ah-Hum and Pow-hat-on

5

Con moto

5

f sempre staccato

mf

AH-HUM

A

la - dy I know, to me is a foe Ah me! her name is Ah -

Meek. It seems pret-ty cool to call me a fool, Ah

POW-HAT-ON

me! she calls me a sneak! My moth-er in law has

many a flaw Ah me! her name is Ah-Meek; But such is her skill she may

do what she will, Ah me! her cook-ing's u-nique!

(POW-HAT-ON) AH-HUM
She fric - as-seessnails and pup - py dogs'tails. Ah

POW-HAT-ON AH-HUM
me! her name is Ah-Meek. So I don't care a snap what she says to this chap. Ah

(AH-HUM)

me! I per-ish from pique! She says loud and clear, "Ah,

POW-HAT-ON AH-HUM

hum-bug, *you* here?" Ah me! his name is Ah - Hum. I could

POW-HAT-ON

tell her out-right she's a frump and a fright. Ah me! but still he is

AH-HUM

dumb, I dare not and so I am dumb, I

qui - et - ly have to suc - cumb. She has us both un - der, she

TOGETHER

has us both un - der, she has us both un - der her thumb. (Ah Hum) { I
(Pow-hat-on) He

dare not and so I am dumb, I qui - et - ly have to suc -
dares not and so he is dumb, He qui - et - ly has to suc -

cumb, She has us both un - der, she has us both un - der, she
cumb, She has us both un - der, she has us both un - der, she

has us both un-der her thumb. I dare not and so I am
has us both un-der her thumb. He dares not and so he is

dumb, I qui-et-ly have to suc-cumb. She
dumb, He qui-et-ly has to suc-cumb. She

has us both un-der her thumb. Come! I'm feel-ing un-com-mon-ly
has us both un-der her thumb. Come! You *do* look un-com-mon-ly

glum, un-com-mon-ly glum, Glum.
glum, un-com-mon-ly glum, Glum.

do not retard. *f*

"This is a Mighty Land"

Song

Smith and Chorus

Andante maestoso

6 *mf*

SMITH *mf*

1. This _____ is a might - y land! Have _____ you sub -
 2. Far _____ in the fu - ture see Mil - lions are

dued it? Or has your ti - ny band _____
 throng - ing Boast - ing of lib - er - ty _____

not e - ven viewed it? Room there is here for all;
cher - ished be - long - ing. O'er them a ban - ner waves

f

All should be greet - ed With an al -
not - ed in sto - ry Hat - ed by

lur - ing call Loud - ly re - peat - ed.
cow - ard knaves, Flag of our glo - ry.

retard

§ *Broad and slow*
Might - y land! might - y land! Thou art A -

§ *Broad and slow*
f

Red. * *Red.* * *Red.* *

mer - i - ca! Home of the North - ern - er,

Home of the South - ern - er, East - ern - er,

West - ern - er, Lay - man and cler - ic a

Land that is tru - ly grand, Hail we A - mer - i - ca!

"I Grant Your Appeal"

Pow-hat-on, Smith
and Girls

Dramatic Interlude

POW-HAT-ON (*recit.*) ³

I grant your ap-pear, So kneel — and feel the

7 *f* *sempre ff*

SMITH GIRLS SMITH GIRLS (*covering their eyes*)

steel. — I kneel. No, no, don't kneel! I kneel. No, no, don't

trem. *agitato*

SMITH (*kneeling*) POW-HAT-ON

kneel! I kneel. Ex-e-cu-tion-er,

you beau-ty! — A - rise — and do your du - ty. —

"You Are So Brave"

Duet

Pocahontas and Smith

Andante con moto

POCAHONTAS

1. You are so brave, I ought to love you

8 *f*

slowly *a tempo (aside)* SMITH

dear - ly, (But I don't!) For you I ought to long, I see that

rit. *a tempo*

slowly *a tempo (aside)* POCAHONTAS

clear - ly, (But I won't!) The thought of so much rap - ture thrills my

rit. *a tempo*

SMITH *(spoken aside)*

soul. ('Tis n't true.) The life long bliss of mar-riage is my goal, (Not with you!)

Refrain

41

POCAHON.

quickly

SMITH

Oh how hap - py, hap - py, hap - py we real - ly ought to be, I'm

Oh how hap - py, hap - py, hap - py we real - ly ought to be, I'm

quickly

rit.

all in all to you, and you are all in all to me. Oh how

all in all to you, and you are all in all to me. Oh how

rit.

a tempo

hap - py, hap - py, hap - py we real - ly ought to be, You are

hap - py, hap - py, hap - py we real - ly ought to be, You are

a tempo

(aside)

(spoken, turning to each other)

all in all to me (But you're not.) What? *Fine*

all in all to me (But you're not.) What? *Fine*

very quickly *Fine*

Tempo primo

SMITH

2. Be-cause you saved my life, I claim your

(aside)

POCAHONTAS

beau-ty (No, I don't.) To be your wife will be my pleas-ing

(aside)

SMITH

du-ty, (No, it won't!) The sun is shin-ing and the sky is

(aside)

POCAHONTAS

(spoken aside)

blue. (So am I!) The on-ly one that I can love is you. (That's a lie!)

Refrain as before

"We will Go and Seek Ah-meek"

Pocahontas, Smith
and Ah-Hum

Trio

Vivace

POCAHONTAS

SMITH

9

We will go and seek Ah-Meek, Seek Ah -

AH-HUM

POCAHONTAS

SMITH

Meek, Seek Ah - Meek, With this en - er - get - ic freak, - get - ic

AH-HUM

SMITH

AH-HUM

freak, I'm a freak! We will say, how do you do? do you

POCAHONTAS

SMITH

AH-HUM

do? do you do? We have come to call on you, Call on

POCAHONTAS

TOGETHER

you, Call on you. We will say, how do you do?

Do you do? Do you do? We have come to call on you, To

call on you. AH-HUM (*pointing to Smith*) She will sure - ly slap this

POCAHONTAS (*pointing to Ah-Hum*)SMITH (*pointing to himself*)

chap, Slap this chap, Slap this chap. But I do not care a

AH-HUM

POCAHONTAS

AH-HUM

rap! Not a rap? Not a rap! She will sure - ly slap this

POCAHONTAS

SMITH

chap, Slap this chap, Slap this chap. But I do not care a

TOGETHER

rather slowly and staccato

AH-HUM

POCAHONTAS

rap! Not a rap? Not a rap!

If that's so, let us go,

*mp**sempre staccato*

Oh so slow, just to show We have no thought of woe, Fear of foe,

Oh, oh, oh! If that's so, let us go, Oh so slow, just to show,

That we have no thought of woe, Here we go!

(Exeunt to this Coda, one behind the other, in the following order: Pow-hat-on, Smith and

Ah-hum, with a quaint dance, taking one step backward to every two forward.)

gradually softer

gradually louder

"Alas! Alas! I've Lost My Friend"

Song

Rolfe

10

Andante moderato

mf

1. A-las! A-las! I've
2. He was so much to

mf

p

lost my friend—He's some - where in the des-ert wild; — He
me, be-cause He had a wis-er head than mine, — And

may have met a tra - gic end, By ruth - less sav-a - ges be-
of such ster - ling worth he was, That he would life it-self re-

guiled. I trace his foot - steps on the soil, But
sign, Be - fore he'd do a das - tard deed, Or

can - not read the tale they tell. Oh! cru-el fates, why
 aught that meant a sense of shame. He was a lea - der

f

will ye foil My search, as if with pur - pose fell?
 who could lead; His heart was bold, And

1st time

rit.

high his aim. A - las! A -

2nd time

las! A - las! I've lost my friend.

retard.

retard.

"Pray Ask Us"

Wah-wah-tay-see
and Chorus of Girls

Song

Allegro vivace

WAH-WAH-TAY-SEE

11

1. Pray ask us if we're

kind In or - der al - pha - bet - i - cal, I fan - cy you will
(2) joints, And cool and en - er - get - i - cal; On grave do - mes - tic

find We're kind and sym - pa - thet - i - cal. Tho' phy - si - cal - ly
points There's none of us her - et - i - cal. We dote up - on our

tough In spite of dain - ty slen - der - ness, We hate what - ev - er's
dads, For we are ve - ry du - ti - ful, And few of us have

rough, And weep for ve - ry ten - der-ness.
fads, But all of us are beau - ti - ful.

CHORUS OF GIRLS
mf

1. If cru - el - ty We
2. At an - y rate We're

mf

WAH-WAH-TAY-SEE
a tempo

2. We're lithe, with sup-ple
3. Red In - dian to the

molto ritard.

chance to see, We weep for ve - ry ten - der - ness.
up - to-date, And beau - ti - ful - ly beau - ti - ful.

molto ritard. *a tempo*

(3.) core, We're noth - ing if not na - tion - al, But don't de - light in

gore, Be - cause it is not ra-tion-al. The chil-dren of the

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat major). The vocal line begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Wild, You can-not call us ci - ty-made, Though rea-son-ab - ly

The second system continues the musical piece. The vocal line has a half note G4, followed by a quarter note A4, and then a series of eighth notes. The piano accompaniment maintains the same rhythmic pattern as the first system.

mild, And ev-'ry one a pret-ty maid.

The third system concludes the vocal line with a half note G4. The piano accompaniment continues with the same rhythmic pattern.

CHORUS OF GIRLS

Yes, ev - 'ry one May

The chorus section begins with a vocal line on a single staff, marked with a mezzo-forte (*mf*) dynamic. The piano accompaniment on two staves continues with the same rhythmic pattern. The vocal line starts with a half note G4, followed by a quarter note A4, and then a series of eighth notes.

take the cake, For ev - 'ry one's a pret - ty

ritard.

ritard.

WAH-WAH-TAY-SEE

For ev - 'ry one's a pret - ty maid.

not so fast
mp

p *not so fast*

maid. Yes,

ev - 'ry one's a pret - ty maid. Ev - 'ry one's a

pret - ty, pret - ty maid, Ev - 'ry one's a pret - ty, pret - ty maid, Yes,

pret - - ty maid, Ev - 'ry one's a pret - - ty maid, Yes,

ritard.

ev - 'ry one's a pret - ty, pret - ty maid, a pret - ty, pret - ty, pret - ty

ev - 'ry one's a pret - ty, pret - ty maid, a pret - ty, pret - ty, pret - ty

ritard.

maid.

maid.

f Vivace

"Hi-yah! Bow-wow!"

Solo and Chorus

Rolfe and Chorus

12

Allegretto

ROLFE staccato

Hi - yah, — bow

f *mf* *staccato*

wow, — chit-chat, sing - song, Ta - ta, — moo-cow, — wam-

pum, ping - pong. Flip-per-ty, flop-per-ty, wah, wah, wah! Chick-a-bid-dy, hoo-

Repeat for Chorus

doo, bah! Flip-per - ty, flop-per-ty, wah, wah, wah! hoo - doo, bah!

"I Am a Prophet"

Song

Rolfe and Chorus

13

Allegretto

ROLFE

mf

1. Oh,
2. Oh,

I am a proph-et, a ve-ry great proph-et, And if you've a hat you will
you'll make a prof-it, a ve-ry great prof-it! If you stick to my tips and be

cer-tain-ly doff it On hear-ing I al-ways score bull's-eyes or "in-ners," When
sure not to scoff, it Will add to your wealth in a man-ner a-maz-ing, And

act-ing as proph-et, I'm spot-ting the win-ners. Po-lit-i-cal proph-e-cy
bust an-y trust that is out for scalp-raising. I proph-e-sy earth-quakes and

caus - es heart-burn-ings, But still it sub-stant-ial-ly adds to my earn - ings. I
mur-ders and bat-tles; They say of me "lis-ten, he pret-ti-ly prat-tles Of

rec-og-nize geese if you show me a feath-er, I of-ten can proph-e - sy
mon-ey and men, so he can't be a noo-dle." Sure, I am the proph-et for

yes-ter-day's weath-er, And all of the time, with cour-age sublime,
all the ca - boo-dle! The whole of the time, with cour-age sublime,

And all of the time, with cour-age sublime, I sum-mon up ghosts by this
And all of the time, with cour-age sublime, I sum-mon up ghosts by this

mys-ti-cal rhyme.
mys-ti-cal rhyme.

(2nd time CHORUS)

Hi - yah, — bow - wow, — chit-chat, ping - pong, Ta - ta, — moo -

cow, — Wam-pum, ping - pong.

Flip-per-ty, flop-per-ty wah, wah, wah!

Chick-a-bid-dy, hoo-doo, bah! Flipperty, flopperty, wah, wah, wah, hoo-doo, bah!

Finale of Act I

"I Shall Sail Across the Water"

Principals and Chorus

14

Vivace

POW-HAT-ON

f

I shall sail a-cross the

f *p* *mf*

CHORUS (unison)

wa-ter, With my fas-ci-na-ting daugh-ter, It may save a lot of

slaugh-ter If we sail a-cross the wa-ter, With his fas-ci-na-ting

AH-MEEK

daugh-ter. When to Eng-land I have brought her, She'll re-mem-ber what I've

The musical score is written for a piano and vocalists. It begins with a piano introduction in 2/4 time, marked 'Vivace'. The piano part features a rhythmic melody in the right hand and a supporting bass line in the left hand. The vocal part enters with a short, rhythmic phrase 'POW-HAT-ON' marked 'f'. The main vocal melody is 'I shall sail a-cross the wa-ter, With my fas-ci-na-ting daugh-ter, It may save a lot of slaugh-ter If we sail a-cross the wa-ter, With his fas-ci-na-ting daugh-ter. When to Eng-land I have brought her, She'll re-mem-ber what I've'. The piano accompaniment continues with a steady rhythmic pattern. The score is numbered '14' at the beginning of the first system.

CHORUS

AH - MEEK

taught her, What *you've* taught her? What *I've* taught her, When to Eng-land I have

CHORUS

AH - MEEK

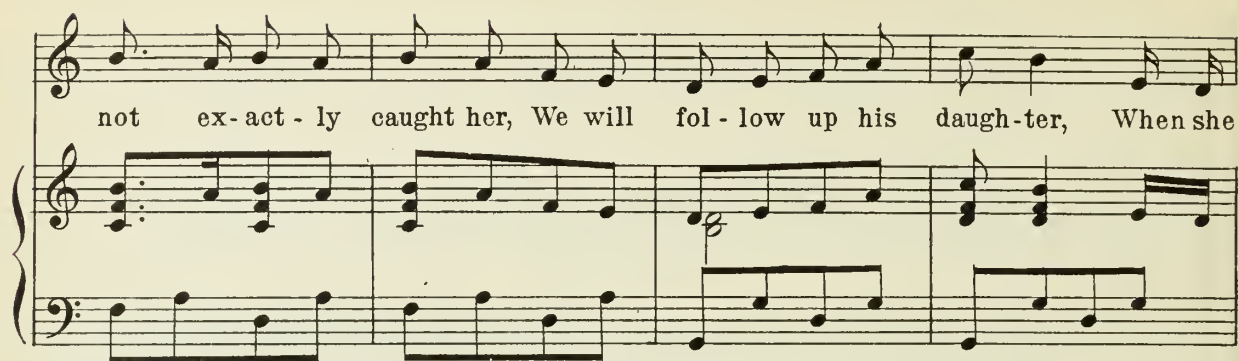
POW-HAT-ON

brought her. When *you've* brought her. When *I've* brought her. There have sun - dry suit-ors

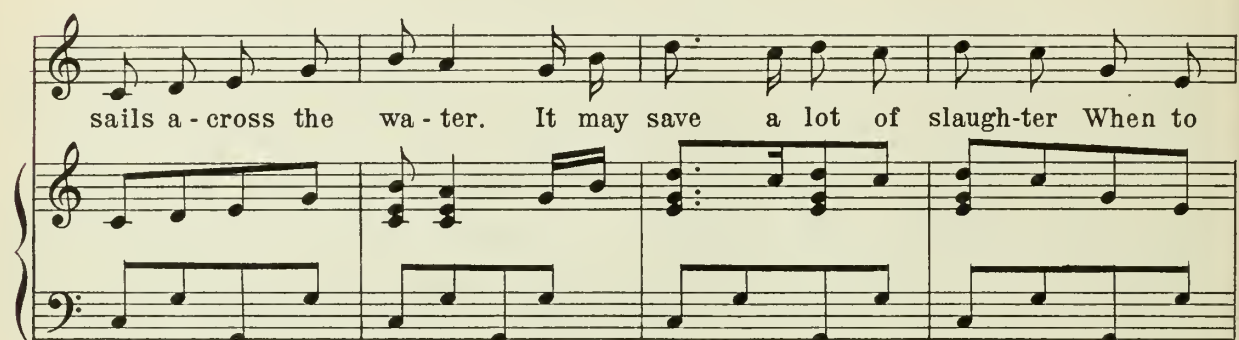
sought her, But have not ex - act - ly caught her, So we'll sail a - cross, we'll

CHORUS

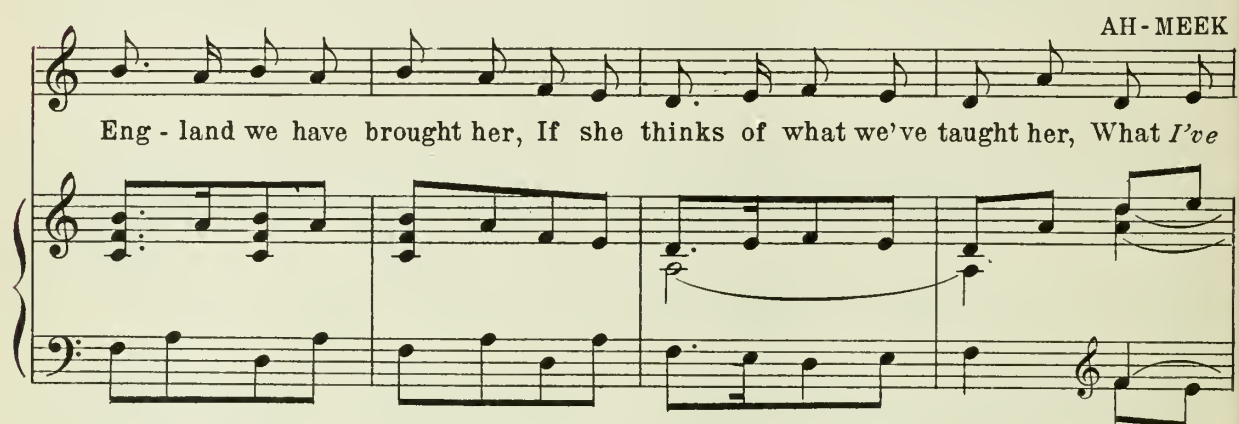
sail a-cross the wa - - ter. See-ing sun - dry suit-ors sought her, Though they've



not ex-act - ly caught her, We will fol - low up his daugh-ter, When she

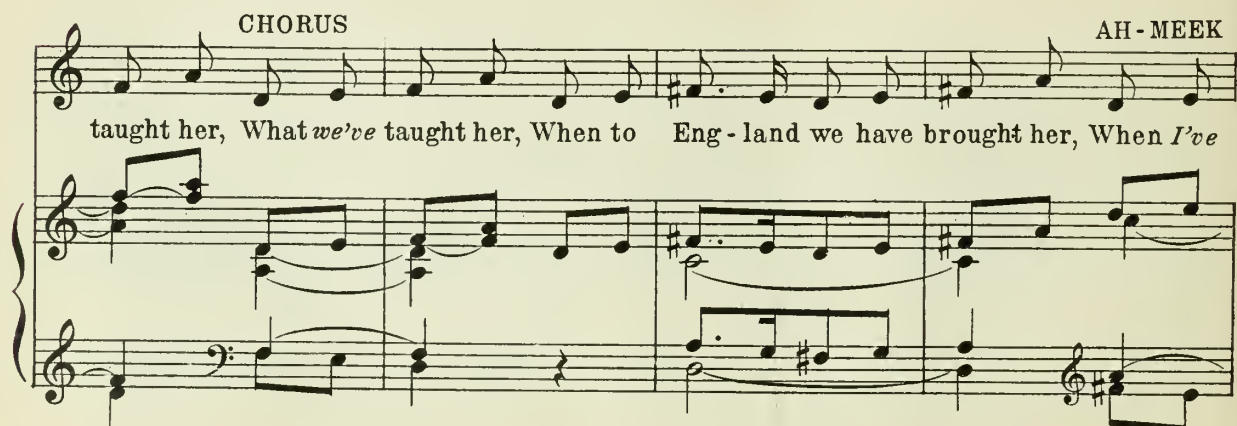


sails a - cross the wa - ter. It may save a lot of slaugh-ter When to



Eng - land we have brought her, If she thinks of what we've taught her, What *I've*

AH - MEEK



CHORUS

taught her, What *we've* taught her, When to Eng - land we have brought her, When *I've*

AH - MEEK

CHORUS

brought her, When we've brought her. It may save a lot of slaugh-ter When to

Eng-land we have brought her, If she thinks of what we've taught her; So we'll

sail a - cross the wa - - - - ter With his fas - ci -
sail a - cross the wa - - - - ter With his fas - ci -

na - ting daugh - ter, We will sail, we will sail
na - ting daugh - ter, We will sail, we will sail

Tempo di Valse

a - cross the wa - - - ter.

a - cross the wa - - - ter.

Tempo di Valse

f

CHORUS (in unison)

THE FIRST SIXTEEN MEASURES OF THIS MOVEMENT MAY BE SUNG BY POCAHONTAS AND TO BE REPEATED BY THE CHORUS

Strange and

f

mf

weird be - fore us lies Eng - land, un - der oth - er

skies; Har - dy he who her ex - plores, Oth - er

peo - ples throng her shores. — Our Old World we leave to
 peo - ples throng her shores. — Our Old World we leave to
 view, Far a - way a World that's new. Firm in will, and
 view, Far a - way a World that's new. Firm in will, and
 strong in soul, Eng - land, Eng - land is our goal.
 strong in soul, Eng - land, Eng - land is our goal.
 (Curtain)
 ritard. a tempo
 8.....

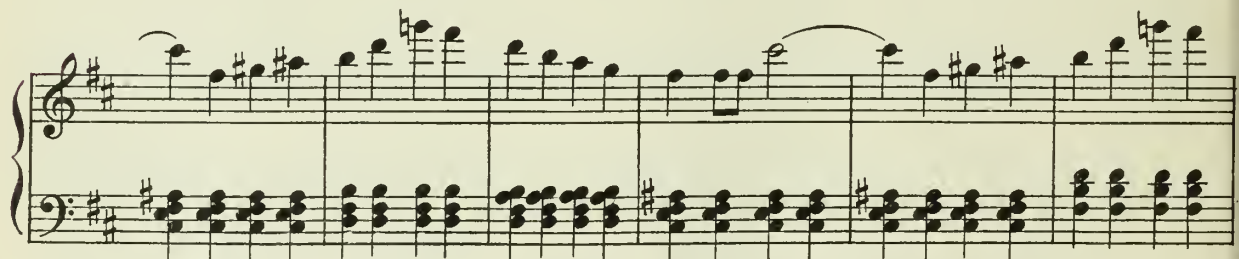
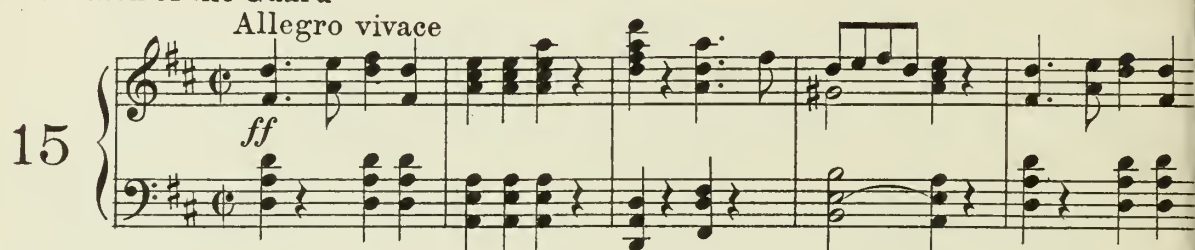
End of Act I

Act II

Introduction and Opening Chorus

Lady Bird, An Usher,
Ladies in Waiting,
and Yeomen of the Guard

15 *Allegro vivace*
ff



LADIES

La-dies of the Court are

retard *mf* not so fast

YEOMEN OF THE GUARD

LADIES

we, are we. Yeo-men of the Guard are we, are we. An-y one with half an

YEOMEN

eye can see Our strain of pure no-bil-i-tee. For loy-al-ty you'll

find it hard To beat the Yeo-men of the Guard, For loy-al-ty you'll

LADIES

find it hard To beat the Yeo-men of the Guard. No -

mf

bil - i - ty Gen - til - i - ty, No - bil - i - ty Gen -

YEOMEN

til - i - ty Are stamped up - on our brows. Our loy - al - ty

To Roy - al - ty, Our loy - al - ty To Roy - al - ty, The

LADIES

u - ni - verse al - lows. La - dies of the Court are we, are we.

YEOMEN

LADIES

Yeo - men of the Guard are we, are we. An - y - one with half an

YEOMEN

eye can see Our strain of pure no - bil - i - tee. An - y - one with half an

eye can see Their strain of pure no - bil - i - tee.

LADY BIRD

Andantino (slower)

One la - dy fair our

retard

p

ser - vice claims, The roy - al spouse of good King James, The

spouse of good King James. One la - dy fair our

CHORUS (unison)

f

ser - vice claims, The roy - al spouse, The roy - al spouse, The

ser - vice claims, The roy - al spouse, The roy - al spouse, The

spouse of good King James.

spouse of good King James.

f

This system contains two vocal staves and a piano accompaniment. The vocal staves have the lyrics "spouse of good King James." The piano part begins with a forte (*f*) dynamic and features a series of chords and moving lines in both hands.

AN USHER

Her Ma - jes - ty the Queen!

March

ff

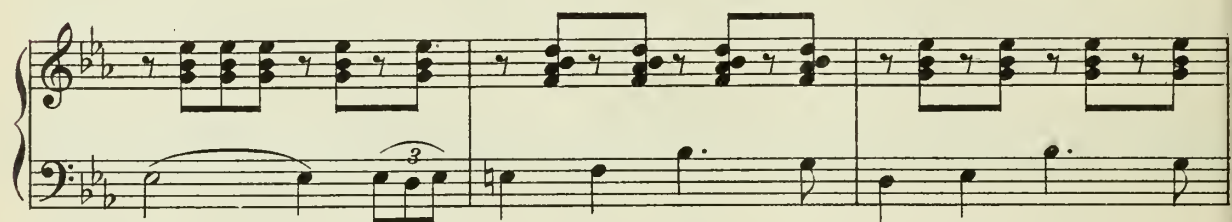
f

This system features a vocal line for "AN USHER" and piano accompaniment. The lyrics are "Her Ma - jes - ty the Queen!" followed by "March". The piano part starts with a fortissimo (*ff*) dynamic and includes a forte (*f*) section.

This system consists of piano accompaniment for the third system, featuring a series of chords and moving lines in both hands.

(Enter the Queen, her train borne by two little pages, and followed by Captain Smith, Queen ascends throne.)

This system consists of piano accompaniment for the fourth system, featuring a series of chords and moving lines in both hands.



This page contains six systems of musical notation for piano. Each system consists of a grand staff with a treble clef and a bass clef. The key signature is two flats (B-flat and E-flat). The notation includes various musical elements such as chords, arpeggios, and melodic lines. The first system shows a complex texture with many notes in the treble and a simpler bass line. The second system continues this texture. The third system introduces a forte (f) dynamic marking in the bass. The fourth system features a melodic line in the treble with a slur. The fifth system continues the melodic line in the treble. The sixth system concludes the page with a final chord in the treble and a melodic line in the bass.

CHORUS

ff

Hail! Hail! Most

Hail! Hail! Most

ff

no - - - ble Queen, All hail!

no - - - ble Queen, All hail!

ff

Anne of Den-mark, Gra-cious Queen, Let all men mark How se-rene

Anne of Den-mark, Gra-cious Queen, Let all men mark How se-rene

ff sf

mp

Is thy most au - gust demean - or, Noth - ing could be seen se - ren - er.

Is thy most au - gust demean - or, Noth - ing could be seen se - ren - er.

mp

ff

Anne of Denmark, Gracious Queen, Thee our glowing song proclaims, Thee our glow - ing

Anne of Denmark, Gracious Queen, Thee our glowing song proclaims, Thee our glow - ing

ff *sf*

song pro - claims, Anne of Denmark, Hail! all hail!

song pro - claims, Anne of Denmark, Hail! all hail!

all hail!

LADIES

mp

Be - nig - ni - ty And dig - ni - ty, Be -

mp

YEOMEN

nig - ni - ty And dig - ni - ty Thy no - ble fea - tures grace. Ur -

ban - i - ty And san - i - ty, Ur -

ban - i - ty And san - i - ty Re - flect - ed from thy face.

CHORUS

75

cre - - - scen - Hail! - - - do

Hail! Hail!

cre - - - scen - - - do

ff Hail! All hail!

Hail! All hail!

ff

Anne of Den-mark, Gra-cious Queen, Let all men mark How se-rene

Anne of Den-mark, Gra-cious Queen, Let all men mark How se-rene

sf

Is thy most au - gust demean-or, Noth-ing could be seen se-ren-er.

Is thy most au - gust demean-or, Noth-ing could be seen se-ren-er.

Anne of Den-mark, Gra-cious Queen, Thee our glow-ing song pro-claims,

Anne of Den-mark, Gra-cious Queen, Thee our glow-ing song pro-claims,

Thee our glow-ing song pro - claims, Anne of Denmark, Hail!

Thee our glow-ing song pro - claims, Anne of Denmark, Hail!

ff

Anne of Den-mark, Hail! Anne of Den-mark,

Anne of Den-mark, Hail! Anne of Den-mark,

Den - mark,

ff

Anne of Den-mark, Anne of

Anne of Den-mark, Anne of

Den - mark,

Den - - mark, Hail!

Den - - mark, Hail!

The musical score is written for four staves. The top two staves are for vocal parts (Soprano and Alto), and the bottom two are for piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The first system includes a forte (*ff*) dynamic marking. The lyrics are 'Anne of Denmark, Hail!' repeated twice. The piano part features a rhythmic accompaniment with eighth and sixteenth notes, and some chords. The vocal parts have long notes and some rests.

"Pocahontas"

Gavotte

16

The musical score consists of five systems of piano accompaniment. Each system has a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). Measure 16 starts with a piano (p) dynamic. Measure 17 has a mezzo-forte (mf) dynamic. Measure 18 has a mezzo-piano (mp) dynamic and the instruction 'leggiero'. Measure 19 has a mezzo-forte (mf) dynamic. Measure 20 has a mezzo-piano (mp) dynamic. The score includes various musical notations such as eighth notes, sixteenth notes, and chords. The left hand (l.h.) and right hand (r.h.) are indicated for the first two measures.

mf *l.h.* *r.h.* *mp leggiero* *mf* *mp* *mf* *grazioso* *f*







Recitative

An Usher

"The Indian Mother-in-Law"

17^a

The In - dian Moth - er - in - law, Ah - Meek

Ah-Meek

"Great Queen"

(Spoken) "Ah, there you are, John" (*approaching the queen*)

17^b

Great Queen, be - hold a great Prin - cess, Who's much af -

flic - ted — by this dress; But see - ing fash - ion — makes me

wear it, I sim - ply have to grin and bear it.

"Once I Gave a Dinner Party"

83

Ah-Meek and Chorus

Song

18

Allegro moderato

AH-MEEK

1. Once I gave a din-ner - par-ty To a high and might - y
2. The — fish up - on the ta - ble Was a lot of pic - kled

chief With an ap-pe-tite so heart-y It would beg-gar your be -
shad, And he certainly was a - ble To dis - pose of all — I

lief. He had snails and mice and liz-ards, Chunks of bi - son off the
had. Then he died of in - di - ges-tion! As he calm - ly passed a -

hump, Toast-ed duck and tur-key gizzards Roasted liv-er in the
way He re-vert-ed to the question Of the fish, to my dis-

lump. But he grunt-ed, grunt-ed, grunt-ed, in a cranky sort of
may. For he grunt-ed, grunt-ed, grunt-ed, in a cranky sort of

style, As if griev-ous-ly af-front-ed, say-ing sad-ly all the while:
style, As if griev-ous-ly af-front-ed, say-ing sad-ly all the while:

Oh no, oh no, no, no, no, no, Oh no, no, no, no, no, Oh! The

a tempo

fish is not suf - fi - cient, There is not suf-fi-cient fish... You are


a tempo

per-fect-ly pro - fi-cient At pre-par-ing an - y dish, But the fish is not suf-

ficient there is not suf-fi-cient fish, Oh the fish is not sufficient, There is

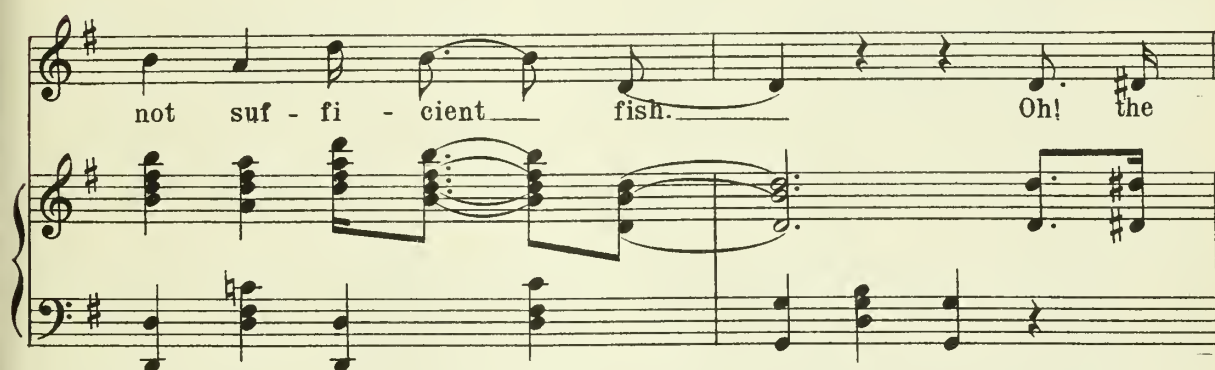
not suf-fi - cient fish, There is not suf-fi - cient fish.

* The words from here on should be recited in a humorous manner



fish is not suf - fi - hi - hi - hi - cient, There is

This system contains the first line of music. The vocal line (treble clef) has a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "fish is not suf - fi - hi - hi - hi - cient, There is". The piano accompaniment (grand staff) features a bass line with chords and a treble line with chords and some eighth-note patterns.




not suf - fi - cient fish. Oh! the

This system contains the second line of music. The vocal line continues with "not suf - fi - cient fish. Oh! the". The piano accompaniment features a bass line with chords and a treble line with chords and some eighth-note patterns.



fish is not suf - fi - cient, There is not suf - fi - cient fish, There is

This system contains the third line of music. The vocal line continues with "fish is not suf - fi - cient, There is not suf - fi - cient fish, There is". The piano accompaniment features a bass line with chords and a treble line with chords and some eighth-note patterns.



not suf - fi - cient fish. fish.

This system contains the fourth line of music. The vocal line continues with "not suf - fi - cient fish. fish.". The piano accompaniment features a bass line with chords and a treble line with chords and some eighth-note patterns. The system ends with a double bar line and a repeat sign.

Recitative

An Usher

(looking at card)

Ah - hum, cer - tif - i - cat - ed wiz - ard and medicine man.

19^a

sf

(for Ah-hum's entrance)

Allegro

An Usher

Recitative

USHER

Pow - hat - on, Po - ca - hon - tas Braves and Squaws.

19^b

sf

Indians

"Sailing from Far Away Lands"

(entrance of Indians)

Andante moderato

19^c

f

retard

Tempo di Valse

89

UNISON (*all Indians singing*)

Sail - ing from far a - way lands o'er the o - cean,

mf

We are the sons of the West, of the West;

Hail - ing the ban - ner which claims our de - vo - tion,

Stand - ing for all that is bright - est and best.

Stand - ing for all that is bright - est and best.

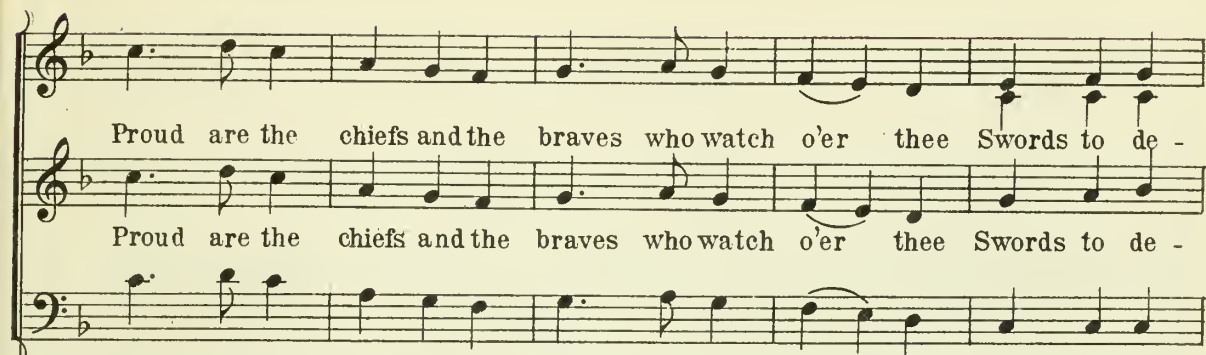
ff ENTIRE CHORUS

Hail - ing the ban-ner which claims { our
 Hail - ing the ban-ner which claims { our
 Hail - ing the ban-ner which claims { our
 their de - vo - tion, Stand-ing for
 their de - vo - tion, Stand-ing for
 their de - vo - tion, Stand-ing for

INDIANS

all that is bright - est and best. Sing - ing our cho-rus we
 all that is bright - est and best. Sing - ing our cho-rus we
 all that is bright - est and best. Sing - ing our cho-rus we

mus - ter be - fore thee, Loved of thy na - tion, the Queen, the Queen;



Proud are the chiefs and the braves who watch o'er thee Swords to de -

Proud are the chiefs and the braves who watch o'er thee Swords to de -



ENTIRE CHORUS

fend thee are man-y and keen; Proud are the chiefs and the

fend thee are man-y and keen; Proud are the chiefs and the



braves who watch o'er ^{us}thee Swords to de - fend ^{us}thee are man-y and keen.

braves who watch o'er ^{us}thee Swords to de - fend ^{us}thee are man-y and keen.



Proud _____ are the chiefs _____ and the braves

who watch o'er {thee
us} Swords to de - fend {thee
us} Swords to de -

{thee
us} are man - y and keen.

fend {thee
us} are man - y and keen.

PIANO OR ORCH
REPEAT THIS BAR

"Oracles"

Quasi Recitativo

An Usher

20

Or-a-cles from the mouths of the Lions of the Tower of London.

Andante maestoso

To all whom it may con-cern, This is the time to live and learn.

Ah-Meek and Ah-Hum — To an a-greement soon must come. Ah-Hum

and Ah-Meek Re-con-ci-li-a-tion seek. Ah-

Meek takes Ah-Hum Un-der her pro-TECT-ing thumb.

Ah - Hum finds Ah - Meek Good as gold and tough as teak.

Repeated by the Chorus
slowly *p*

If these twain of mar-riage are shy, Cer-tain it is that both will die.

pp misterioso

f

Cap-tain Smith must still be free, Nei-ther killed nor mar-ried be.

f

"Enter, Enter, Chosen Bridegroom"

Recitative and Chorus

Usher and Chorus

Con Spirito

USHER

Allegro

John Rolfe! ———

Sop. & Alto *f*

Tenor *f*

Bass *f*

En - ter, en - ter,

Con Spirito

Allegro

21

f *ff* *mf*

cho - sen bride-groom of the cho - sen bride, ———

cho - sen bride-groom of — the — cho - sen bride,

That you are a luck-y, luck-y, luck-y, luck-y man can - not be de -

That you are a luck-y, luck-y, luck-y, luck-y man can - not

nied. ——— Luck-y, luck-y, luck-y, luck-y, luck-y, luck-y man.

be de - nied. Luck-y, luck-y, luck-y, luck-y, luck-y, luck-y man.

Luck-y, luck-y, duck-y maid, That she is a luck-y, luck-y,

Luck - y, duck-y, luck-y, duck-y maid, That she

luck - y, duck - y duck can - not be gain - said.

is a duck - y duck can - not be gain - said.

SOPRANO

Luck - y, luck - y, luck - y, luck - y, luck - y, luck - y maid,

En - ter, en - ter,

Bass

Luck - y, luck - y, luck - y, duck - y maid.

En - ter, en - ter,

rit.

a tempo

cho - sen bridegroom of the cho - sen bride, — That you are a luck - y, luck - y,
cho - sen bridegroom of — the — cho - sen bride, That you are a luck - y, luck - y,

luck - y, luck - y man Can - not be de - nied. —
luck - y, luck - y man Can - not be de - nied.

Luck - y, luck - y, luck - y, luck - y, luck - y, luck - y man. Luck - y, luck - y, duck - y
Luck - y, luck - y, luck - y, luck - y, luck - y, luck - y man. Luck - y, duck - y,

maid, That she is a luck-y, luck-y, luck-y, luck-y maid
 luck-y, duck-y maid, That he is a luck-y man

retard Can-not be gain-said. *a tempo* Luck-y, luck-y maid,
 Can-not be gain-said. luck-y, luck-y man,

retard *a tempo*

Luck-y, luck-y maid, Luck-y, luck-y, luck-y, luck-y,
 luck-y, luck-y man. Luck-y, luck-y, luck-y, luck-y,

molto rit.

luck-y, luck-y man, luck-y, luck-y, luck-y maid.

luck-y, luck-y man, luck-y, luck-y, luck-y maid.

molto rit.

22a

Insert here "Say Have I Won" Duet (Rolfe and Pocahontas) See page 101

"I Thank You"

Recitative

Rolfe

Andante

I thank you for your kind re-cep-tion, I hope, your

Ma-jes-ty, — There's no de-cep-tion? —

"Say, Have I Won"

Duet

Rolfe and Pocahontas

Andante

ROLFE

Say, have I won thy

love, O rar - est maid - en? Then am I blest be - yond all

oth - er men! With songs of peace and joy the air is la - den,

And par - a - dise on earth ap - pears a - gain.

retard

retard

POCAHONTAS

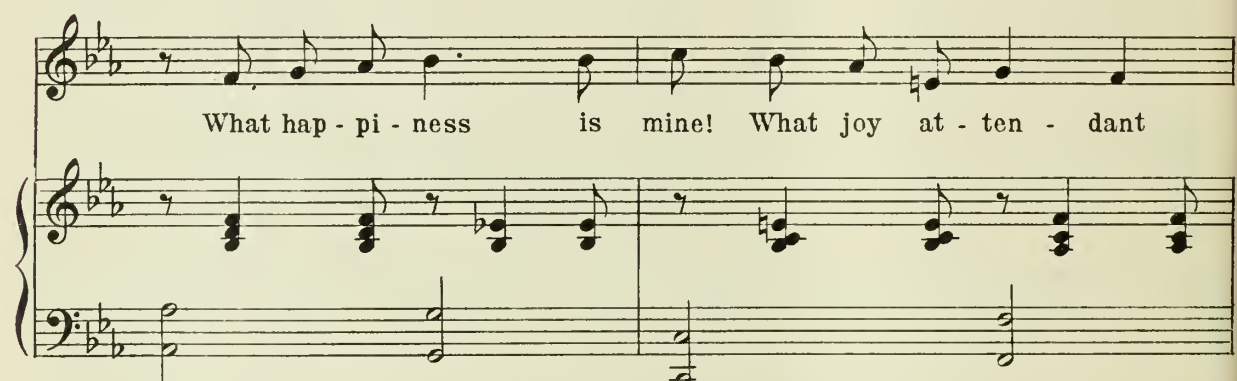
a tempo



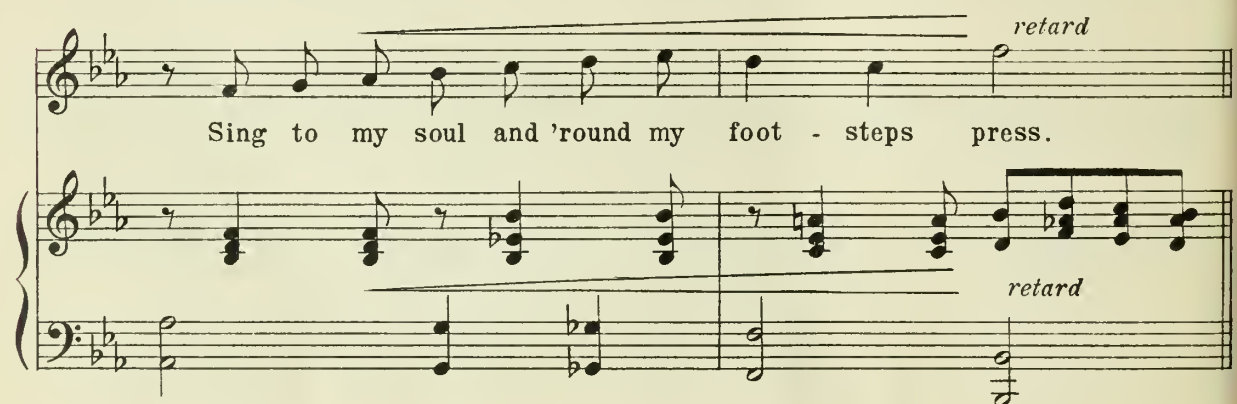
Yes, thou hast won my love, my prince trans-cen - dent,



Thou reign - est in the heart of thy prin - cess.



What hap - pi - ness is mine! What joy at - ten - dant



Sing to my soul and 'round my foot - steps press.

retard

ROLFE

103

a tempo

Now is the time when true love is re - ward - ed.

a tempo

POCAHONTAS

Oh, bless - ed mo - ment that will make us one!

POCAHONTAS

rit.

A fai - ry - land with gold - en trea - sures hoard - ed

ROLFE

retard

ff

Is — ours for - ev - er 'neath a bright - er sun.

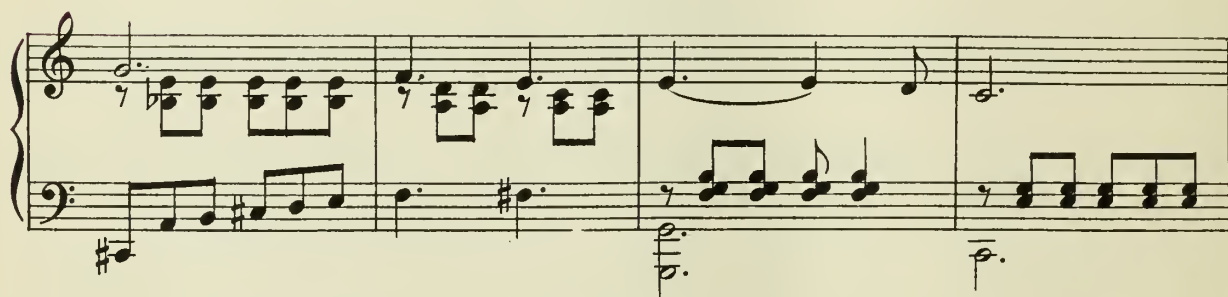
retard.

ff

Finale

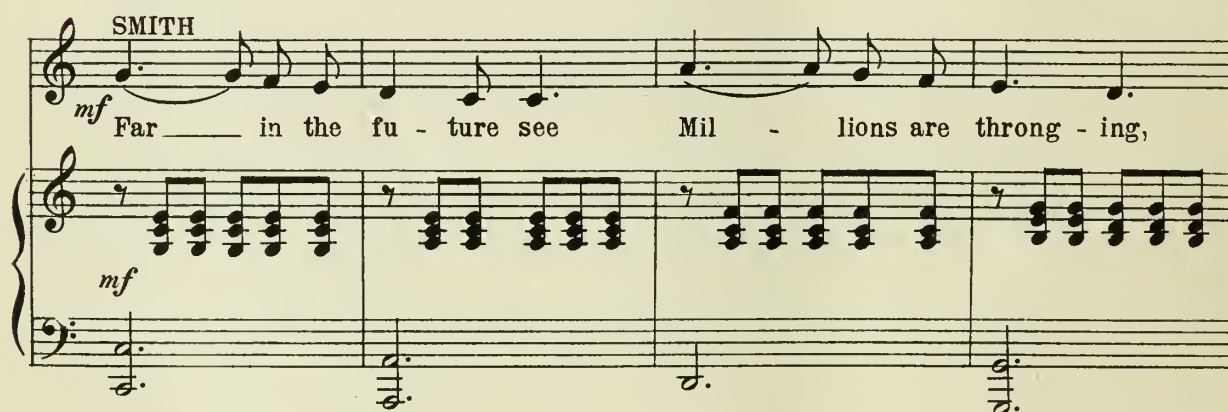
Principals and Full Chorus

23 *Andante maestoso*



SMITH

mf Far _____ in the fu - ture see Mil - lions are throng - ing,



Boast - ing of lib - er - ty _____ Cher - ished be - long - ing



f

O'er them a ban - ner waves Not - ed in sto - ry.

f

retard

Hat - ed by cow - ard knaves, Flag of our glo - ry.

retard

First time Solo; Second time Chorus

Might - y land! might - y land! Thou art A - mer - i - ca!

f
Broad and slow

Red. * *Red.* * *Red.* * *Red.* *

Home of the North - en - er, Home of the South - ern - er,

Red. * *Red.* * *Red.* * *Red.* *

East - ern - er, West - ern - er, Lay - man and cler - ic, a

Land that is tru - ly grand, Hail we A - mer - i - ca.

Might-y land might-y land

a tempo

Not - ed in sto - ry, Flag of our glo - ry, Flag of our

Might - y land, We hail thee A - mer - i - ca, We hail thee A -
 glo - ry, We hail thee A - mer - i - ca, We hail thee A -

The first system consists of three staves. The top two are vocal staves with lyrics, and the bottom is a piano accompaniment staff. The key signature has one sharp (F#), and the time signature is 4/4. The music is in a homophonic style with clear harmonic support for the vocal lines.

mer - i - ca, We hail thee, we hail thee A - mer - i - cal
 mer - i - ca, We hail thee, we hail thee A - mer - i - cal

The second system continues the vocal and piano parts. It includes dynamic markings: *retard* above the first vocal staff and *ff* (fortissimo) below the second vocal staff and the piano accompaniment staff. The system concludes with a repeat sign and a 2/4 time signature change.

Allegro vivace

The third system is a piano accompaniment piece. It begins with the tempo marking **Allegro vivace**. The key signature changes to two sharps (F# and C#), and the time signature changes to 2/4. The music is more rhythmic and melodic than the previous sections.

ALL VOICES

This is a gay And hap-py day. Say! What is the
way To romp and play. This is a gay And hap-py day, This
is a gay And hap-py day, This is a gay And hap-py day, This
is a gay And hap-py day, This is a gay And hap-py day, A
is a gay And hap-py day, This is a gay And hap-py day, A
is a gay And hap-py day, This is a gay And hap-py day, A

rit.

rit.

rit.

rit.

gay — and hap - py day. Hail the *molto*

gay — and hap - py day. Hail the

retard
bride - groom! Hail the

bride - groom! Hail the

retard

ff bride!

ff bride!

ff (Curtain)

con 8va.....

8va.....

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Choruses

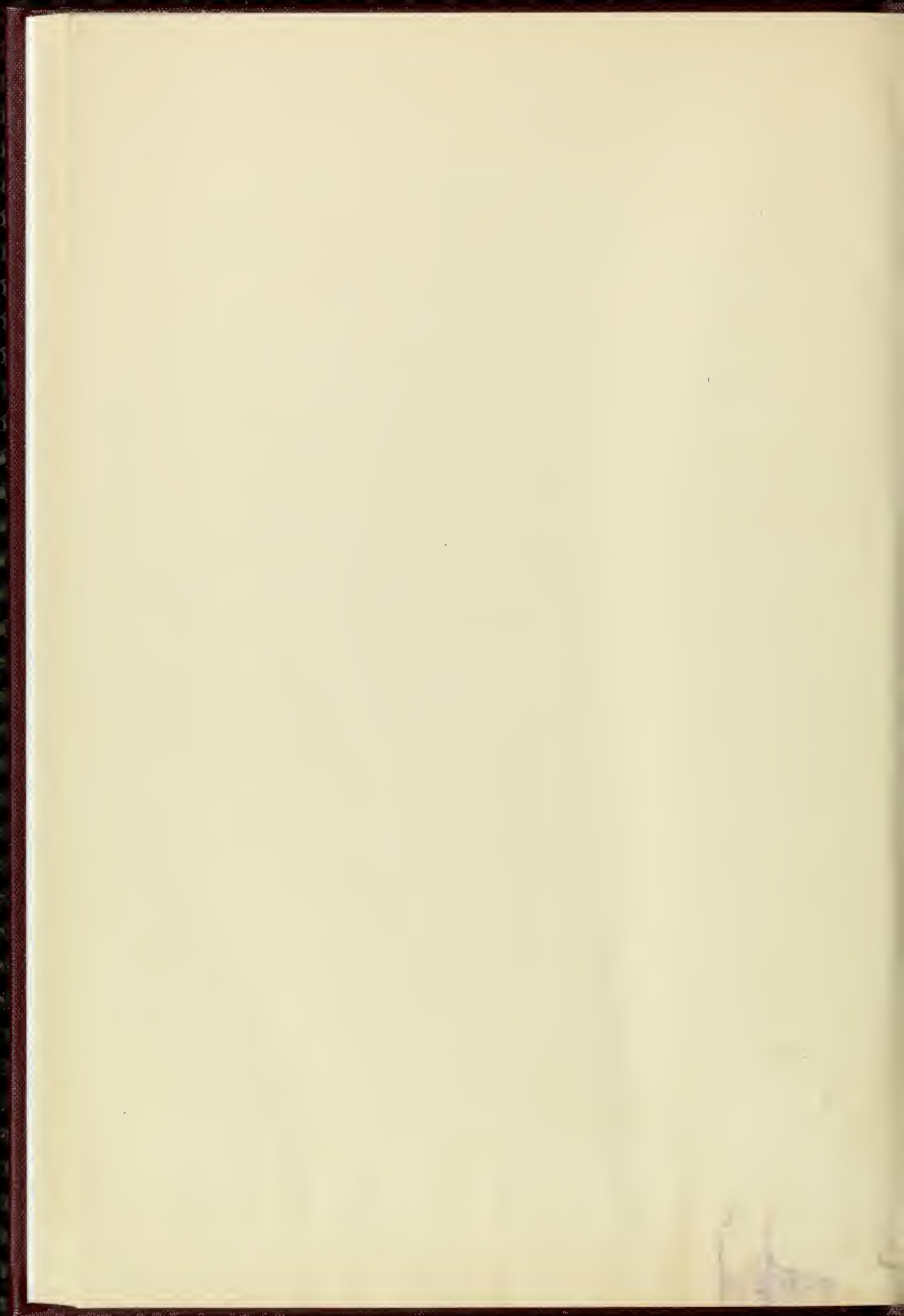
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for HIGH-SCHOOL USE

No	Price		
3293	.15	PAUL, S. T.	The Rally
3297	.12	SULLIVAN - RHYS - HERBERT	With Hearts of Hope
3298	.15	WATSON - PAUL	Anchored
3313	.15	BUCHANAN - RHYS - HERBERT	Land of Beauty, Fair Savoy
3314	.15	WIEGAND - RHYS - HERBERT	Invitation to the Dance
3315	.15	PAUL, S. T.	Medley of American Patriotic Songs
3316	.10	PAUL, S. T.	Greeting
3317	.20	WIEGAND - RHYS - HERBERT	Graduates' Farewell Song
3318	.15	FORMAN - RHYS - HERBERT	'Tis Our Festal Day
3382	.12	RHYS - HERBERT, W.	Schooldays are O'er
3401	.15	WILSON, R. H.	Tramp, Tramp. (Vacation Song)
3428	.12	HERMES - RHYS - HERBERT	The Lonely Rose
3431	.12	OFFENBACH - RHYS - HERBERT	Fairest Evening (Barcarolle)
3436	.15	WILSON - RHYS - HERBERT	Carmena
3475	.15	SILVER, ALFRED J.	All on a Summer's Day
3544	.15	SILVER, ALFRED J.	A Night in May
3548	.15	BROWNE - SILVER	Indian Dance
3614	.15	RHYS - HERBERT, W.	{ See the Harvest Moon is Shining
			A Water Lily
3648	.15	SILVER, ALFRED J.	A-Hunting We Will Go
3753	.15	MEYERBEER - SILVER	With Courage and Faith
3754	.12	HUNGARIAN - SILVER	Dance of the Fairies
3757	.15	WAGNER - PAUL	Summer
3758	.15	GOUNOD - RHYS - HERBERT	Soldiers' Chorus
3829	.15	THOMPSON - PAUL	Come Where the Lilies Bloom
.892	.15	GOUNOD - RHYS - HERBERT	The Dance
3893	.15	DAVIES, E. T.	Flower Song (Vocal Waltz)
3913	.15	SINNHOLD, R.	Month of Roses
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4008	.12	RODNEY - HERBERT	Clang of the Forge
4014	.15	DONIZETTI - HERBERT	Springtime
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4020	.15	BERLIOZ - SILVER	The Regimental Song

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